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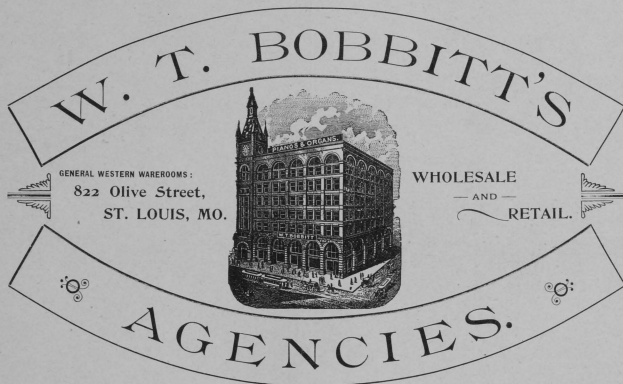
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PIANOS

MAJOR AND MINOR.

Hubschtein thinks it absurd to call a certain sonata of Beethoven's the "Moonlight Sonata." "Moonlight," he says, "calls for a musical expression of something dreamy, brooding, peaceful, melancholy, while the first movement of the C sharp minor sonata is tragic from the first bar to the last; the minor mode in itself indicates this—means, therefore, a clouded sky and somber mood. The last movement is stormy, passionate, the opposite of peaceful moonshine—only the short second movement would perhaps allow the thought of moonlight moonshine—and this sonata is universally known as the 'Moonlight Sonata.'"

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The graduating recital of Misses Jessie B. Allen and Doll B. Smith at the Forest Park University was an interesting affair. The young ladies were assisted by Mr. Arthur D. Weid, the well known baritone. All of the numbers were given with the best of results, and the composers represented were Beethoven, Schubert, Mendelssohn, Schumann, Wagner, and others. The piano recital of Miss Powell's pupils occurred on the 29th of May, and was a veritable triumph for both teacher and pupils. As an elocution teacher, Miss Powell is one of the best ever seen here.

Hans Von Bilow divides all operatic composers into two classes: (1) those who increase the repertory of the barrel organ, and (2) those who borrow from the repertory of the barrel

M. Gounod is stated to be actively engaged upon the completion of his new opera, "Charlotte Corday," which is to be brought out next year at the Paris Grand Opera.

The Artists' Recital and President's Reception, which took place at the Forest Park University May 30th, was a notable event. The handsome grounds of the institution were covered with carriages which had conveyed people from all parts of the city to the occasion. The artists who took part were Miss Hings-Jacobs, the soprano; Miss Powell, the elocutionist; Mrs. Worthington, the organist; and Prof. Paul Mori, and E. E. Krueger, the director of the College of Music. The affair was a delightful one in every way, and was one of many similar entertainments given at the University.

Chrig's Cave is more popular than ever, and has a great drawing card in the Spencer Opera Company, which includes such favorites as Carlotta Macondi, May Baker, W. Lyding, Ben Dodge, Alfred Wheeler and William Pruetz. Popular prices prevail on Saturday, Sunday and Monday nights. Mr. McNeary, the genial and energetic manager, has taken every measure to make everything as snug and comfortable for the patrons as possible.

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Vol. 16—No. 7

MISS MAHAN'S RECITAL.

Entered at St. Louis Post Office as Mail Matter of the Second Class

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"Dr. Dvorak is probably unacquainted with what has already been accomplished in the higher forms of music by composers in America. In my estimation, it is a preposterous idea to suggest that the negro melodies of the South furnish a solid foundation for the melodies of a yet largely undeveloped race. No doubt some use may be made of the negro melodies as themes for musical compositions, just as popular airs of any country may thus be used; and in future, no doubt, symphonic

[illegible][illegible]

The annual closing concert given by the pupils of Miss Strong, took place at Memorial Hall, which was beautifully decorated for the occasion. An international programme of exceptional merit was presented. The pupils included Misses George Case, Mathilde Anderson, Louise May, Cleda Greene, Cora Fish, Marnie Kniffen, Helene Phelps, Florence Hammon, Lois Page, Jane Good, Florence Baugh, Mrs. Leila Woods, Mrs. Florence Ackison, and Miss Helen M. Johnson. These were accompanied by Miss Rebecca Levy, contralto; Messrs. I. L. Schoen, violinist; P. Gecks, Jr., violin; L. Mayer, viola; P. G. Anton, Jr., cello; and L. Mayer, Jr., double bass.

The entire programme was rendered with an ambition and thoroughness that did special credit to Miss Strong. The work especially of Miss Florence Baugh, in the Henselt Concerto, op. 16, F minor, aroused the enthusiasm of all present, and earned her a well deserved ovation. She has remarkable technique, and an almost unending memory. Miss Baugh here, and hereafter as a pianist has already won her high rank, and a future of success and honor awaits her as virtuoso and teacher. Miss Lois Page, Florence Hammon, Cora Fish and Mamie Kniffen distinguished themselves in a high degree through their splendid playing.

Paderewski, before leaving New York, sent a large picture of himself with his autograph to his old friend and classmate, Victor Ehling.

MISS MAHAN'S RECITAL.

Miss Mahan and her pupils, assisted by the distinguished amateurs, Miss Cora Lattimore, soprano; Mrs. Little, contralto; Mrs. Vail, alto; Mrs. E. J. Lattimore, tenor; and Mrs. J. H. Lattimore, violinist, gave a very fine concert at the Third Baptist Church before a large and captivated audience. The programme was a very attractive one, and the execution of the pieces by the executants, which were fully met, were: Miss Ella Beers, Margaret Wetmore and Miss Koenkele played in admirable style and received the warmest applause. Mrs. Richer and Miss Avery, in a grand organ duo, and Miss Avery, in organ solos by Bach and Sebastian, were received with the warmest approval. The excellent technique and the technique and ability in genuine organ work, and Miss Mahan, who is one of our leading pipe organ teachers, has every reason to be proud

The commencement exercises of this popular institution were held at the First Presbyterian Church, this city. They were in every respect worthy of the high reputation of the University, and it was with the greatest pleasure the splendid audience present gave its attention to the class of nearly fifty fair and cultured young ladies. The graduates were: College Course, Oella C. Ewing; Seminary Course, Cora H. Brower; College of Music, Jessie B. Allen, sixth grade; Doll E. Smith, fifth grade.

A special feature of the programme was the music by pupils of Ernest R. Kroeger, Paul Mori and Mme. Runge-Jaenke. Misses Doll E. Smith, Marjorie Ritchie, Rosina Simmons and Pearl Hutchison distinguished themselves for splendid work, and won the four free scholarships offered in vocal and instrumental music. Mrs. Anna Sneed-Cairns, the popular and energetic head of the University, is to be congratulated upon the excellent results of the past year's work.

Miss Marie Dupont, soprano of the Second Presbyterian Church, was married on the 5th ult. to Geo. B. Emmons.

Miss Marion Ralston composed the class-hymn this year at Mary Institute. It is a very pretty and creditable composition.

Mr. Robyn's new opera, "Jacinta," has proven a magnificent success—a credit both to the author and to St. Louis. We hope to hear it again at an early date.

Mrs. Kate J. Brainard, of Webster Groves, is teaching a few private pupils. Her days in St. Louis are Tuesdays and Fridays.

Miss Nellie Paulding, assisted by her pupils, Misses Florence Brenniesen, Susie Doerr, Bertha Hely, Dick Lard, Bessie Morrisson, Jennie Osburn, Ella Spurr and Master Walter Doerr, gave a very successful piano recital at her residence, 3034 Easton Avenue.

Miss Rebecca Levy, who assisted in Miss Strong's concert in Memorial Hall, has a contralto voice of beautiful quality, and well schooled. She is a pupil of Mr. Robert Nelson, director of the St. Louis Conservatory of Vocal Music, 2927 Washington Avenue.

Hosmer Hall, the well known Day and Boarding School for Girls, at 3812 and 3814 Locust Street, held its very successful commencement exercises last evening. The program was most interesting and included one of the best of the kind in the West as a Primary, Intermediate, Academic and College Preparation. The principal, Miss Margaret E. Smith, presided. Native teachers are engaged for modern languages. The Music Department is in charge of Prof. A. O. Epstein, the well known pianist and teacher. Misses Shepard and Matthews are principals.

Schneider's Garden.—This favorite garden has been made one of the pleasantest places in the city. The popular baritone, John H. McWade, is presenting a very strong company, including the well-known comedienne, Mrs. J. C. McWade, and the excellent actress, Christine Hunt. These names give assurance of the best entertainment obtainable. The garden is open every day nothing to be desired. Indeed, patrons of the garden are congratulating themselves that they have secured so good an offer, and know no one who will spend a delightful evening.

Miss Katharine Avery, who received the gold medal at the Beethoven Conservatory Concert, is a pupil in the organ department under Miss Mahan.

Mrs. Broadus' concert, for the benefit of the *Post-Dispatch* Summer Camp Fund, was a gratifying success, artistically and

J. J. Voellmecke, the popular director of the Franz Abt Maennerchor, was presented with a beautifully designed gold pin with diamond setting. Mr. Voellmecke, who is also organist at St. John's Catholic church, was made the recipient of an elegant silver pitcher by members of the choir, who gathered at his home and indulged in a good time.

The marriage on the 14th ult. of Miss Maile Timmerman, the beautiful daughter of Mr. and Mrs. J. H. Timmerman, to Mr. Louis Retter, the popular young teacher and composer, was one of the events of the season. The ceremony and reception were elaborate, and many congratulations were tendered the happy couple before their departure for the East and the World's Fair. On their return Mr. and Mrs. Retter will be at their new home, 4948 Castleman Avenue.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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Pairs is becoming sensative at last on the Wagner question. It ought to be ashamed of itself for having so long opposed "The Music of the Future," because his composer was a German. There cannot be nationality in art.

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MUSIC IN THE REVIEW.

Patrons will please remember that all pieces appearing in the Review are direct from the original sheet music plates, and are published also in separate sheet music form. They can be had of any music dealer, or direct of the publishers, Kunkel Brothers, 619 Olive Street.

Vladimir de Pechmann, the noted pianist, has been engaged by the firm of Chickering & Sons for a short series of concerts, to begin early in October. It is believed that the public interest in good piano playing is as great enough to make M. de Pechmann's uncommon performances of Chopin's music very attractive.

For the first time in San Francisco a Chinese woman is appearing on the stage. She is Fong Kow, a seventeen-year-old maiden, who is now nightly seen in the Washington Street temple of Celestial drama. She was born in Los Angeles, where she made several appearances in a small theatre.

Rubinstein says he does not care for Wagner or Brahms. There are many who share his indifference to Brahms.

The Boston Globe obtained the opinions of several prominent musicians on the necessity of going to Europe to obtain a thorough musical education. Views were obtained from John E. Paine, E. A. MacDowell, Arthur Foote, George V. Chadwick, Arthur Nikisch and Bernard Hilsenrath. They were unanimous in advising students not to go to Europe. Only one even suggested that it might be well to go abroad for some advanced study.

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CAPRICE de CONCERT.

No II.

John W. Boone.

Vivo ♩ - 112.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *trif.* *a tempo.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

1470-7

Copyright, Kunkel Bros. 1898.

First system of musical notation, measures 1-6. The music is in 2/4 time with a key signature of two flats. The right hand features complex chords and arpeggios, while the left hand plays a steady bass line. Pedal points are indicated below the first, third, fifth, and sixth measures.

Second system of musical notation, measures 7-12. The musical texture continues with similar harmonic language. Pedal points are marked under measures 8, 10, 11, and 12.

Third system of musical notation, measures 13-18. The right hand has more intricate figures. Pedal points are indicated for measures 14, 16, 17, and 18.

Fourth system of musical notation, measures 19-24. The right hand begins to move more towards a melodic line. Pedal points are marked under measures 20 and 22.

Fifth system of musical notation, measures 25-30. The right hand continues with melodic fragments. Pedal points are indicated for measures 26, 28, 29, and 30.

First system of musical notation. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has eighth notes and rests. Pedal markings (Ped.) with asterisks are placed below the bass staff at measures 1, 3, 5, 7, 9, and 11.

Second system of musical notation. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has eighth notes and rests. Pedal markings (Ped.) with asterisks are placed below the bass staff at measures 1, 3, 5, 7, 9, and 11. A *cres.* marking is above the bass staff at measure 10.

Third system of musical notation. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has eighth notes and rests. Pedal markings (Ped.) with asterisks are placed below the bass staff at measures 1, 3, 5, 7, 9, and 11. A *rit* marking is above the treble staff at measure 7, followed by a *a tempo.* marking at measure 8. Fingering numbers (1, 2, 3, 4) are present above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has eighth notes and rests. Pedal markings (Ped.) with asterisks are placed below the bass staff at measures 1, 3, 5, 7, 9, and 11.

Fifth system of musical notation. Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has eighth notes and rests. Pedal markings (Ped.) with asterisks are placed below the bass staff at measures 1, 3, 5, 7, 9, and 11. A *cres.* marking is above the bass staff at measure 2, and a *f* marking is above the treble staff at measure 10.

8-

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8-

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8-

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8-

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8-

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

cras. *rit.*

Ped. Ped. Ped. Ped. Ped.

The musical score consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Ped.', 'cres.', and 'f'. The piece is in a key with two flats and a 3/4 time signature.

System 1: Treble staff has eighth notes and chords. Bass staff has chords and eighth notes. Pedal marks are present below the bass staff.

System 2: Similar to System 1, with eighth notes and chords. Pedal marks are present below the bass staff.

System 3: Treble staff has eighth notes and chords. Bass staff has chords and eighth notes. Pedal marks are present below the bass staff.

System 4: Treble staff has eighth notes and chords. Bass staff has chords and eighth notes. Pedal marks are present below the bass staff.

System 5: Treble staff has eighth notes and chords. Bass staff has chords and eighth notes. Pedal marks are present below the bass staff.

System 6: Treble staff has eighth notes and chords. Bass staff has chords and eighth notes. Pedal marks are present below the bass staff.

This image shows a page of musical notation, likely a score for a piano piece. The page contains five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Ped." and "ff". The page is numbered "1470-7" at the bottom.

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15. *f* *fz* *fz* *fz* *f* *p* *f*

i Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

The musical score for 'The Rose Tree' is presented in a single system. It features a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also dynamic markings like 'f' (forte) and 'Ped.' (pedal). The score is divided into measures by vertical bar lines. The first measure has a '3' above it, and the second measure has a '2' above it. The third measure has a '3' above it, and the fourth measure has a '2' above it. The fifth measure has a '3' above it, and the sixth measure has a '2' above it. The seventh measure has a '3' above it, and the eighth measure has a '2' above it. The ninth measure has a '3' above it, and the tenth measure has a '2' above it. The eleventh measure has a '3' above it, and the twelfth measure has a '2' above it. The thirteenth measure has a '3' above it, and the fourteenth measure has a '2' above it. The fifteenth measure has a '3' above it, and the sixteenth measure has a '2' above it. The seventeenth measure has a '3' above it, and the eighteenth measure has a '2' above it. The nineteenth measure has a '3' above it, and the twentieth measure has a '2' above it. The twenty-first measure has a '3' above it, and the twenty-second measure has a '2' above it. The twenty-third measure has a '3' above it, and the twenty-fourth measure has a '2' above it. The twenty-fifth measure has a '3' above it, and the twenty-sixth measure has a '2' above it. The twenty-seventh measure has a '3' above it, and the twenty-eighth measure has a '2' above it. The twenty-ninth measure has a '3' above it, and the thirtieth measure has a '2' above it. The thirty-first measure has a '3' above it, and the thirty-second measure has a '2' above it. The thirty-third measure has a '3' above it, and the thirty-fourth measure has a '2' above it. The thirty-fifth measure has a '3' above it, and the thirty-sixth measure has a '2' above it. The thirty-seventh measure has a '3' above it, and the thirty-eighth measure has a '2' above it. The thirty-ninth measure has a '3' above it, and the fortieth measure has a '2' above it. The forty-first measure has a '3' above it, and the forty-second measure has a '2' above it. The forty-third measure has a '3' above it, and the forty-fourth measure has a '2' above it. The forty-fifth measure has a '3' above it, and the forty-sixth measure has a '2' above it. The forty-seventh measure has a '3' above it, and the forty-eighth measure has a '2' above it. The forty-ninth measure has a '3' above it, and the fiftieth measure has a '2' above it. The fifty-first measure has a '3' above it, and the fifty-second measure has a '2' above it. The fifty-third measure has a '3' above it, and the fifty-fourth measure has a '2' above it. The fifty-fifth measure has a '3' above it, and the fifty-sixth measure has a '2' above it. The fifty-seventh measure has a '3' above it, and the fifty-eighth measure has a '2' above it. The fifty-ninth measure has a '3' above it, and the sixtieth measure has a '2' above it. The sixty-first measure has a '3' above it, and the sixty-second measure has a '2' above it. The sixty-third measure has a '3' above it, and the sixty-fourth measure has a '2' above it. The sixty-fifth measure has a '3' above it, and the sixty-sixth measure has a '2' above it. The sixty-seventh measure has a '3' above it, and the sixty-eighth measure has a '2' above it. The sixty-ninth measure has a '3' above it, and the seventieth measure has a '2' above it. The seventy-first measure has a '3' above it, and the seventy-second measure has a '2' above it. The seventy-third measure has a '3' above it, and the seventy-fourth measure has a '2' above it. The seventy-fifth measure has a '3' above it, and the seventy-sixth measure has a '2' above it. The seventy-seventh measure has a '3' above it, and the seventy-eighth measure has a '2' above it. The seventy-ninth measure has a '3' above it, and the eightieth measure has a '2' above it. The eighty-first measure has a '3' above it, and the eighty-second measure has a '2' above it. The eighty-third measure has a '3' above it, and the eighty-fourth measure has a '2' above it. The eighty-fifth measure has a '3' above it, and the eighty-sixth measure has a '2' above it. The eighty-seventh measure has a '3' above it, and the eighty-eighth measure has a '2' above it. The eighty-ninth measure has a '3' above it, and the ninetieth measure has a '2' above it. The ninety-first measure has a '3' above it, and the ninety-second measure has a '2' above it. The ninety-third measure has a '3' above it, and the ninety-fourth measure has a '2' above it. The ninety-fifth measure has a '3' above it, and the ninety-sixth measure has a '2' above it. The ninety-seventh measure has a '3' above it, and the ninety-eighth measure has a '2' above it. The ninety-ninth measure has a '3' above it, and the hundredth measure has a '2' above it.

Musical score for "The Lord's Prayer" by J. S. Bach, BWV 138. The score is in G major, 4/4 time, and consists of 16 measures. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings (f, p). Pedal points are indicated by "Ped." and asterisks at the bottom of the page.

[illegible]

First system of musical notation, measures 1-8. Treble and bass staves with complex chords and triplets. Dynamics include *p*, *f*, and *sf*. Pedal markings are present below the bass staff.

Second system of musical notation, measures 9-16. Treble and bass staves. Dynamics include *p*, *sf*, and *decres.* Pedal markings are present below the bass staff.

Third system of musical notation, measures 17-24. Treble and bass staves with complex chords and triplets. Dynamics include *f*, *p*, and *sf*. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 25-32. Treble and bass staves with complex chords and triplets. Dynamics include *f*, *sf*, and *poco rit.* Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 33-40. Treble and bass staves. Dynamics include *sf* and *decres.* Pedal markings are present below the bass staff.

1404 - 20 Ped.

I'LL FOLLOW THEE.

ICH FOLGE DIR.

Song without words.

Andantino con tenerezza. $\text{♩} = 104$.

16. *il accomp. tenero.*

Ped. ♪

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

1. 2.

♪ Ped. ♪ Ped. ♪ Ped. ♪

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 5-8. Includes "a tempo." and "dolce." markings.

Third system of musical notation, measures 9-12. Includes "Ped." markings.

Fourth system of musical notation, measures 13-16. Includes first and second endings.

Fifth system of musical notation, measures 17-20. Includes "Ped." markings.

AT EVE. DES ABENDS

Allegro. $\text{♩} = 132$.

17.

The musical score is written for piano in 3/4 time, marked Allegro with a tempo of 132 beats per minute. It consists of five systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and a star symbol. The second system continues the melody and accompaniment, with a forte (f) dynamic marking. The third system introduces a 'cantando' section, where the right hand plays a more lyrical melody. The fourth system features a mezzo-forte (mf) dynamic and includes a section with a 5/4 time signature. The fifth system concludes the piece with a final cadence. The score is numbered 1464-26 at the bottom.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ cantando. Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

mf Ped. ☆ Ped. ☆ Ped. ☆

1464-26

This page contains six systems of musical notation for a piano piece. The notation includes various dynamics, pedaling instructions, and articulation marks.

System 1: Features a piano (*p*) dynamic and a forte (*f*) dynamic. Pedaling instructions include "Ped." with a star symbol.

System 2: Includes a piano (*p*) dynamic and a forte (*f*) dynamic. Pedaling instructions include "Ped." with a star symbol. A "dim." (diminuendo) instruction is present.

System 3: Includes a piano (*p*) dynamic. Pedaling instructions include "Ped." with a star symbol.

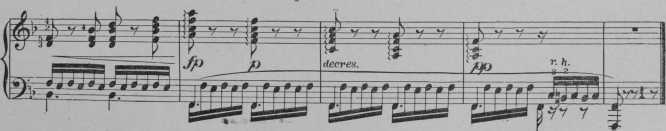
System 4: Includes a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. Pedaling instructions include "Ped." with a star symbol. A "Vivo." (Vivace) tempo marking is present.

System 5: Includes a forte (*f*) dynamic. Pedaling instructions include "Ped." with a star symbol.

System 6: Includes a forte (*f*) dynamic. Pedaling instructions include "Ped." with a star symbol.

Allegretto grazioso. ♩ - 72.

1464 - 26



HUNTERS JOY.

JÄGERSLUST

Allegro vivace. ♩ - 120.

19.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef. The key signature has two flats (B-flat major). The time signature is 2/4. The tempo is marked 'Allegro vivace' with a quarter note equal to 120 beats per minute. The score is divided into six systems. Each system contains a treble staff and a bass staff. The music features a mix of eighth and sixteenth notes, often beamed together. Pedal points are indicated by 'Ped.' and a star symbol. Dynamics include *f*, *ff*, and *sf*. The piece concludes with a double bar line and a repeat sign.

1464 - 26

IN THE COUNTRY.

11

AUF DEM LANDE.

Allegro vivo ♩ = 126.

20

simill.

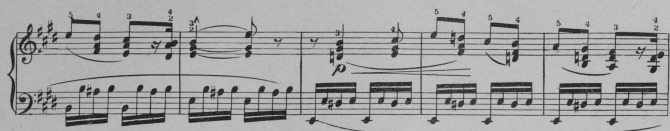
mf

poco riten.

a tempo.

1464-26





CONDELLIED.

Allegro vivace. ♩. - 72.

21.

leggierissimo.
p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sf *p* *sf* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

sempre leggierissimo.

dolcissimo.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Musical score for "The Swan" by Camille Saint-Saëns. The score is for a piano and a vocal soloist. The vocal line includes the lyrics: "C'est la blanche nuit, c'est la blanche nuit, c'est la blanche nuit, c'est la blanche nuit." The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo changes from "rit." (ritardando) to "a tempo". The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'The Rose Tree' is presented in a single system with a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and moving lines. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *ff* (fortissimo). Pedal points are indicated by 'Ped.' and 'Ped.' with a star symbol, and there are also star symbols without the word 'Ped.'. The piece concludes with a final chord in the bass clef.

The musical score for "The Wind" by John Williams is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the celeste. The key signature is one sharp (F#), and the time signature is 3/4. The piano part begins with a forte (f) dynamic and features a series of chords and arpeggiated figures. The celeste part is marked with "Ped." (pedal) and features a series of chords and arpeggiated figures. The score is divided into measures by vertical bar lines, and the piano part includes dynamic markings of f and p. The celeste part includes markings for the pedal and is marked with "Ped.".

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

dolcissimo.

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.

mf

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.

f *p*

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.

mf

rit. *a tempo.* *sempre pp*

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped.

LOVE SONG.

17

LIEBESLIED.

Allegretto con moto. ♩ - 76.

22

Ped.

alm.

Ped.

a tempo. Il canto ben pronunziato.

Il accomp. leggero.

Ped.

Ped.

eres - cen - do.

Ped.

express.

3 2 2 2 3 2 4

Ped. *Ped.* *Ped.* *Ped.* *P.* *Ped.*

3 2 3 2 3 2 3

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

a tempo il canto

3 3 3 3 3

dim.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

ben pronunciato.

3 3 3 3 3

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

cres.

3 3 3 3 3

Ped. *P.* *Ped.* *Ped.* *Ped.* *Ped.*

espress. 19

♯ Ped. * ♯ Ped. * ♯ Ped. * ♯ Ped. * ♯ Ped. * P

espress.

♯ Ped. * ♯ Ped. * P ♯ Ped. * ♯ Ped. * P ♯ Ped. *

♯ Ped. * ♯ Ped. * ♯ Ped. * ♯ Ped. * ♯ Ped.

perdendosi. dim.

♯ Ped. * ♯ Ped. * ♯ Ped. * ♯ Ped. * ♯ Ped. *

8

♯ Ped. * ♯ Ped.

WILL O THE WISP. IRRLICHT.

Allegro di molto. ♩ 152.

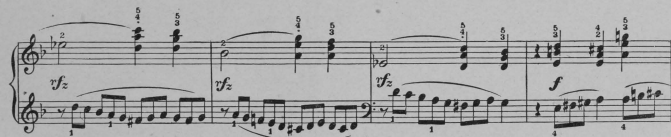
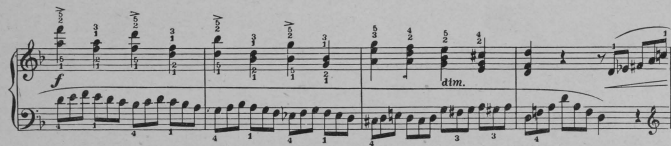
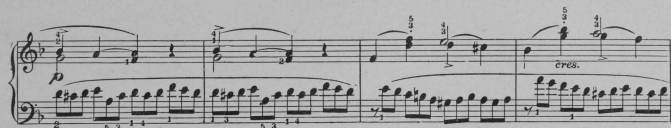
23. *p* *cres.*

fz

fz

fz

fz



WHISPERING ZEPHYRS.

FLÜSTERNDE ZEPHYRE

Allegro veloce. $\text{♩} = 108$.

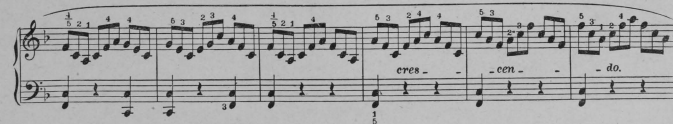
24.

p 51mill

mf

p

p cres cen - do. *mf*



FINALE.

Allegro con brio. ♩-138.

25

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in B-flat major. The tempo is marked 'Allegro con brio' with a quarter note equal to 138 beats per minute. The score is divided into six systems. The first system starts with a treble clef and a bass clef, both in B-flat major. The tempo is marked 'Allegro con brio'. The score includes various musical notations such as triplets, slurs, and dynamic markings (f, ff, con brio). Pedal points are indicated by 'Ped.' and asterisks. The piece concludes with a final cadence in the last system.

Fac lte.

Musical score for piano, featuring multiple systems of staves with complex notation, including triplets, sixteenth notes, and dynamic markings such as *f*, *ff*, *fz*, and *sempre*. The score includes numerous pedal markings (Ped.) and articulation marks (accents, slurs).

The first system includes the instruction *sempre* and features complex rhythmic patterns with triplets and sixteenth notes. The second system includes the instruction *f* and features complex rhythmic patterns with triplets and sixteenth notes. The third system includes the instruction *ff* and features complex rhythmic patterns with triplets and sixteenth notes. The fourth system includes the instruction *fz* and features complex rhythmic patterns with triplets and sixteenth notes. The fifth system includes the instruction *fz* and features complex rhythmic patterns with triplets and sixteenth notes.

The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation is highly detailed, with many accidentals and dynamic markings.

ffz *f* *ffz* *f* *ffz* *f* *ffz* *f*

Ped. *Ped.*

ffz *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ffz* *ff* *ritenuto.*

Ped.

Allegretto. ♩ 138.

p dolce.

f

cres.

[illegible]


The first system of the musical score for 'The Little Boat' consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including fingerings (1, 2, 3, 4, 5) and a crescendo marking. The bass staff provides harmonic support with chords and single notes, marked with a forte 'f' dynamic and a 'Ped.' (pedal) instruction. A 'cres.' marking is also present in the bass staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is divided into three measures, each containing a different variation of the melody.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a piano introduction (marked 'f') and the first line of the song. The piano introduction features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The piano introduction ends with a 'Ped.' (pedal) marking. The first line of the song is marked 'f' and features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The first line of the song ends with a 'Ped.' (pedal) marking. The second system consists of the second line of the song. It is marked 'f' and features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The second line of the song ends with a 'Ped.' (pedal) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano (p) and a ped. (pedal). The piano part features a tremolo (trem.) effect. The melody is in the right hand, and the bass line is in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes a repeat sign and a first ending. The tempo is marked "Allegretto".

Carl Sidus' Op. 125.


Andante  - 72.

IL TROVATORE


3

(Verdi.)

Carl Sidus Op. 125.

Andante  72.

Primo.



The musical score is written for piano in 3/8 time. It consists of five systems of two staves each (treble and bass). The tempo is marked 'Andante' with a half note symbol and the number 72. The key signature has one sharp (F#). The score includes various musical notations such as slurs, fingerings (1-5), and dynamic markings like 'f' (forte). Pedal points are indicated by 'Ped.' and a star symbol. The score concludes with a first ending (1.) and a second ending (2.).

4

*Vivace.*Secondo.
Allegro — 138.

The musical score is written for piano and consists of five systems of staves. The first system is marked *Vivace* and the second *Allegro*. The score includes various musical notations such as chords, single notes, and dynamic markings like *f* (forte) and *sf* (sforzando). Pedal markings (*Ped.*) and asterisks are used throughout. The piece concludes with a double bar line and a final chord.

Virace.

Primo.

Allegro $\text{♩} = 138$.

The musical score is written for piano in 3/4 time. It consists of six systems, each with two staves (treble and bass clef). The first system is marked 'Virace.' and 'Primo.' with a tempo of 'Allegro $\text{♩} = 138$ '. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'sf' (sforzando). Pedal markings are indicated by 'Ped.' and asterisks. The piece concludes with a double bar line and a final chord.

6 *Moderato* ♩. — 60

Secondo.

First system of the 'Moderato' section. The right hand features a continuous sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a star symbol.

Second system of the 'Moderato' section. The right hand continues the sixteenth-note pattern. The left hand accompaniment remains steady. Pedal points are indicated by 'Ped.' and a star symbol.

Allegro ♩. — 96.

Third system of the 'Allegro' section. The right hand plays a rapid sixteenth-note pattern. The left hand accompaniment is steady. Pedal points are indicated by 'Ped.' and a star symbol.

Fourth system of the 'Allegro' section. The right hand continues the rapid sixteenth-note pattern. The left hand accompaniment is steady. Pedal points are indicated by 'Ped.' and a star symbol.

Fifth system of the 'Allegro' section. The right hand continues the rapid sixteenth-note pattern. The left hand accompaniment is steady. Pedal points are indicated by 'Ped.' and a star symbol.

Sixth system of the 'Allegro' section. The right hand continues the rapid sixteenth-note pattern. The left hand accompaniment is steady. Pedal points are indicated by 'Ped.' and a star symbol. The system concludes with a double bar line and a repeat sign.

Moderato ♩ = 60

Primo

p cantabile. *f*

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Allegro ♩ = 96.

mf

☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆

Ped. ☆ Ped. ☆

f

Ped.

f *f* *ff* *f* *f* *ff*

☆ Ped. ☆ Ped.

YOU CAN'T GO TO GLORIA.

3

John W. Boone.

Moderato. $\text{♩} = 126$.

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, including triplets and a key signature change to one sharp (F#). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) are placed below the bass staff at regular intervals.

The first system of the vocal and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment continues with chords and single notes. Pedal markings (Ped.) are present below the bass staff.

1. I once knowd a brud-der Who was
 2. You ought to come to class When this
 3. This brudder an a known As a

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Pedal markings (Ped.) are present below the bass staff.

1. dea-con in a church, But you can't go to Glo-ria that a - way. He was
 2. brudder's on the floor, But you can't go to Glo-ria that a - way. He will
 3. lo - cal preacher to, But you can't go to Glo-ria that a - way. You must

1470 - 3

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1. all time a think-in' of some chick-en house to search, But you
 2. make them all hap-py. That they tell him preach it more, But you
 3. quit your wor-ly ways And stop your stea lin to, Cause you

1. can't go to Glo-ria that a-way. He sing them good re-
 2. can't go to Glo-ria that a-way. And when de meet-ins ov-er And its
 3. can't go to Glo-ria that a-way. And prac-tise that you

1. li-gi-ous hymns And loud he'd shout and pray, Then
 2. wa-ter me-lon time This brudder gwine to stop on the way, At the
 3. preach so loud And from mee-tin go home and stay, And

1. strait from de meetin To his neighbors chicken coup, But you can't go to Glo-ria that a-way.
 2. first mel-on patch, Pick the best from the vine, But you can't go to Glo-ria that a-way.
 3. let you neighbor's melon patch And chicken coup a-lone, Cause you can't go to Glo-ria that a-way.

Chorus.

I tell you my brud-der You bet-ter stop sin-nin, Make

rea-dy for judgement day 'Cause you got to meet your fate, Saint

Pe-ters at the gate And you can't go to Glo-ria that a-way.

Come to the Dance.

3

KOMME ZUM TANZ.

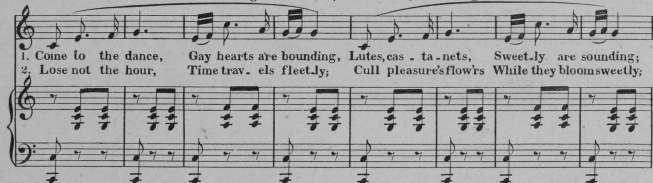
LA MANOLA.

Music by P. Henrion.

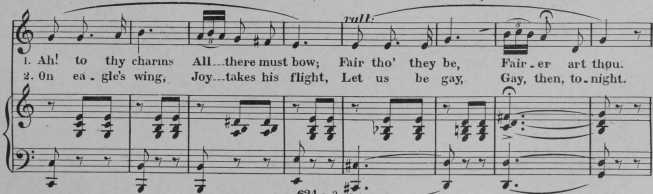
Allegretto Moderato ♩. - 80.



1. De l'A . ra . gon . de la Cas . til . le , Toi que l'on dit la plus gen . til . le .
 2. Lass nicht die Zeit Nutz . los ent . flie . hen ; Pflück Ro . sen stets Eh sie ver . blü . hen !
 1. Kom . me zum Tanz ! Hochschlagen Herzen , Sai . tenspiel bringt Tanzen und Scherzen .



1. Come to the dance, Gay hearts are bounding, Lutes, cas . ta . nets, Sweet . ly are sounding;
 2. Lose not the hour, Time trav . els fleet . ly, Cull pleasures flow'rs While they bloom sweetly;
 1. Accours . vers nous sous ta man . til . le , Pour quoi tar . der O Jua . net . ta !
 2. Mit Ad . lers . flug Schwingt sich das Glück Auf , und ent . eilt , Kehrt nicht zu . rück .
 1. Al . le ge . steh'n Dir den Preis zu ; Sind sie auch schön , Schö . ner bist du !



1. Ah ! to thy charms All . . . there must bow, Fair tho' they be, Fair . er art thou .
 2. On ea . gle's wing, Joy . . . takes his flight, Let us be gay, Gay , then , to . night .

621 - 3

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4 N'entends tu pas les fa - ran - do - les! Les vi - ves dan - ses Es - pa - gno - les
 Komme zum Tanz! Kein Herzsclägthier, Das sich nicht dir, Sü - sse, zu net - gend,
 Ra - ben - ge - lock, Schimmerd'schwarz Haar, Au - gen voll Glanz, Her - zen be - sie - gend!

cres. *cen.* *do*

What can com - pare With thy dark hair! Eyes that, like stars, Shine forth so bright - ly;
 Come to the dance, All hearts en - trance; There thy warm glance All will be fir - ing,

a tempo.

Des Ma - no - ias jeu - nes et fol - les Au loin chant - ant, dan - sant dé - jà!

Hul - di - gend naht. In - nig an dich Stetsschliessich mich! Dir nur mich beugend,
 Füsschen so zart, Nach Syl - phen art, Zier - lich im Tanz Leicht du hin fliegend

cres. *cen.* *do*

Sylph - like and fleet,.... Those tapping feet,.... In the glad dance, Mov - ing so light - ly!
 While on thy charms Fond - ly I gaze,.... All speak thy praise, All are ad - mir - ing.

Al - lons ma bel - le, al - lons ma rei - ne! Vite au Pra - do!..... cha - cun est là.....

Hörst du, Ma - no - la, Mu - sik um - schwebt uns! Komme du Lieb - ste, Frohsinn be - lebt uns.
Animato.

Hark! my Man - o - la, Mu - sic is sound - ing, In the brisk Jo - ta, Gay hearts are bound - ing.

Prêt à fê - ter..... la sou - ve - rai - ne De la Jo - ta A - ra - go - ne - sa.
 Komm, wir ver - lan - gen Dich zu em - pfan - gen, In un - sern Reihn Königin zu sein.

Thy smile en - chant - ing On - ly is want - ing, O'er yon glad scene Thou shalt reign queen.

Prêt à fê - ter la sou - ve - rai - ne
Komme du Lieb. ste Frohsinn be. lebt uns

Tra, la, la la, la, la, la, la, la, Tra, la, la, la, la, la, In the brisk Jo - ta, Gay hearts are bound. ing,

*Ped. * Ped. * Ped. **

Tra la la la la la *Tra* la la la la de la Jo - ta A - ra -
 2d ver. *Komme zum Tanz zum Tanz*

Tra, la la la la la la la Tra, la la la la la la la Come to the dance, love,

*Ped. * Ped. * Ped. **

go - . ne . sa !

Komme zum Tanz!

Thou shalt reign queen.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

2.
 Ne sais tu pas que la Murcie,
 Que Grenade et l'Andalousie
 Ont envoyé la plus jolie
 Des Manolas pour la Jota!
 Allons, enfant, la nuit nous gagne,
 Déjà Madrid est en campagne,
 Pour voir danser la fleur d'Espagne
 Qui ne vaut pas ma Juanetta!

3.
 Mais tout se tait dans ta demeure,
 La brise seule arrive et pleure
 Dans les grands arbres qu'elle effleure,
 Tout est silence et je suis là!
 Quand une voix douce et gentille
 Sortit du fond de la charmille
 Soudain parut la jeune fille
 Qui répondit oui, me voilà!

THE MERRY GO ROUND.

3

Notes and Chords marked with an arrow, \ must be struck with the wrist.

Carl Sidus Op. 202.

Vivace. ♩ = 112.

mf

f

p

sf

1103-3

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TRIO

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The music is characterized by intricate rhythmic patterns, including numerous triplets and sixteenth-note runs. Fingerings and articulations are clearly marked throughout the piece. The first system is marked with a mezzo-piano (*mp*) dynamic. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



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LILLIAN RUSSELL'S VIEWS.

Lillian Russell has the following to say on the subject of a lyric American poet.

It must be admitted that there is some justification for the claim that comic opera composition is a thing of the past, or, very nearly so. If we can believe in the evidence of its cadence, I myself have much faith in the process of evolution even in a musical drama that now seems to be dying slowly. What has done man can surely do again if he only has time enough. So I look upon the lyric American poet as a composer who will duplicate the glories of the past.

I am an American to my finger tip, and I am only too proud of my native land. I have been in New York, Chicago, New York, in a recent public performance in New York, I sent up a devoted petition for "an American composer," and most certainly echo that prayer. He meant and I mean a composer whose fancy will break loose from the trammels of tradition, whose genius will soar the heaviest track, and whose exuberant fancy will break into the Wagner cult, the Brahms and other terms of modern music, and will create instead of imitating. For such a standard will pour out a generous measure of wealth and fame. But he will have to be a strong and virile writer to be hailed as the perpetuator of the school of original composers of a generation or a decade since. Success can only rest on the basis of a composition that upon which a host of young writers have heard of, met, or know are building. The ability to write a melody which is not only beautiful, but also capable of being made into a song, is a necessary condition. It may even reach the plane of successful composition, but it does not go further.

I am afraid young musicians are educated too much, that, if the intention be to produce composers. By the time a young man has become saturated with the music of the past, he is, in anything, handicapped in the task of producing music of his own. For such a standard will pour out a generous measure of wealth and fame. But he will have to be a strong and virile writer to be hailed as the perpetuator of the school of original composers of a generation or a decade since. Success can only rest on the basis of a composition that upon which a host of young writers have heard of, met, or know are building. The ability to write a melody which is not only beautiful, but also capable of being made into a song, is a necessary condition. It may even reach the plane of successful composition, but it does not go further.

that they must be skilled enough to be able to write each musical number, each lyric, each situation, each climax, each episode, as expressed in music and dialogue, and then not waiting.

Is this asking too much? Possibly. But until these demands are met, we are not going to have the American opera. I am not making these demands, nor am I asking for them. I am only asking the question to speak or write intelligently upon it. I am simply trying to show what I know to be the feeling of the amusement people.

A prima donna who is as distinctly American as I am, and proud of it with all my heart—is naturally interested in young composers. Hours upon hours have I given up to the hearing of operas by native Americans. I have listened to music and librettos by the score, but there has always seemed some thing lacking. Merit I have found and plenty of it. But the desired happy combination has not yet been secured.

I would be delighted to produce the "American opera," but alas, I have not yet found it and I have been looking for five years. I have had it all the time, but it has not come. I am ready for it and the public is ready for it. The genesis of the American opera will be an event. A great composer and author. I would like to crown thee with wreaths of laurel.

WORLD'S FAIR CONCERTS IN JULY.

July 7, 10—Concert by New York Liederkreis; conductor: Heinrich Zoller. Music Hall.

July 11—Concert by Cleveland Vocal Society; conductor: Alfred Arthur. Music Hall.

July 12—Concert by second section of representative choral societies of the Western States. Three concerts in Festival Hall; masses of 120, 150, and 200; organ and eminent soloists.

July 13—Concert "Jubilate," Handel; "Saint Paul." First Part, Mendelssohn.

July 14—"Judas Macabre," selections Handel; "Requiem Mass," selections, Berlioz.

July 15—Concert for Festival, June 11 to 23 July 18 and 14, and for both performances of "The Messiah," and the "St. Matthew Passion." Edward Lloyd, tenor, of London, has been engaged.

July 15—Concert by Junger Männerchor, Philadelphia.

July 20, 21, 22—Festival by American Union of Swedish Society.

July 27, 28—Festival by United Scandinavian Societies. Festival Hall.

[Following the festival in July of the second section of representative Western Choral societies, there will be given in Music Hall symphony concerts, including the "Sinfonia of Beethoven, and in Festival Hall Wagner concerts, conducted by Hans Richter.]

J. Travis Quigg, the well-known new opera writer and musical critic, died at his residence, 72 East Eleventh street, New York, from pneumonia, after a week's illness. Mr. Quigg was 51 years old. He leaves a widow. At one time he was editor and proprietor of the *American Musician*. For a short time he was the staff editor of the *New York Times*. Mr. Quigg was an accomplished musician, an acute and scholarly critic of literature, drama and the arts, and a journalist of varied and eminent experience. Personally he was a man of many charming traits, and many and outspoken to a fault.

SPECIAL WORLD'S FAIR ATTRACTIONS.

MIDWAY PLAISANCE.

Indian Village.
American and Indian Village.
Dahomey Village, 10 x 150.
Capitol Village, 50 x 225.
Austrian Village, 160 x 200.
Chinese Village and Theatre, 300 x 225.
Chinese Restaurant, 55 x 100.
Morocco Exhibits, 100 x 150.
Panorama of Volcano Kilauwea, 150 x 225.
Roman House, 100 x 150.
Ice Palace, 60 x 60.
National Hungarian Orpheum.
Ferry Wharf.

Algeria and Tunis, 165 x 200.
Street in Cairo, 225 x 100.
Turkish Village, 190 x 400.
German Village, 225 x 200.
Panorama of Borneo Alps, Natorf.
Japanese Bazaar.
Buenos Aires Animal Show.
Exhibit Museo Comico.
Circular Railroad Tower.
Exhibition of Fish Industries.
Globe St. Peter.

W. D. Armstrong, of Altoona, gave his second organ recital of the season at St. Paul's Episcopal Church there. He gave a programme of the choicest selections, which, rendered in a masterly manner, proving Mr. Armstrong thoroughly at home with organ and effects.

At the same time, Mr. A. M. Porten in several admirably sung numbers.

Mr. Bulow—This eminent man is not in good health, though he still directs the performances in Berlin. He is described as "looking much exhausted." When he is engaged to address the audience at the close of the performance, his voice was so weak that he could not be understood even by those quite near the platform. He has not the air of a man who has recovered his health.

The Mendelssohn Quartet Club will resume its concert next season. The members are: Dr. Herlich, violin; Louis Mayer, violin; V. Schopp, 2d violin; C. Froehlich, cello, and Victor Kelling, pianist. The name of the club will be changed.

Oscar Hollman's youngest heir and pride, a beautiful boy two years old, will give his first show. Like the father, he generally captivates what he starts after.

Miss Louise Thompson, daughter of E. D. Thompson, who will give the violin and piano recital, has been studying the past two years under Chas. H. Adams.

Mrs. Briede Black-West has a little daughter and has named her Katharine Westward, after her old teacher.

CHOICE DUETS.

We recommend the following duets to teachers and institutions. They are the wisest and most beautiful, and very effective. Grade 3, "First Ride," rondo, solo; "My Regiment" march, Anshuetz; price, 10 cents. Grade 4, "Zehn Jahre," solo; price, 10 cents. Grade 5, "The Olden Days," solo; price, 10 cents. Grade 6, "The Olden Days," solo; price, 10 cents. Grade 7, "The Olden Days," solo; price, 10 cents. Grade 8, "The Olden Days," solo; price, 10 cents. Grade 9, "The Olden Days," solo; price, 10 cents. Grade 10, "The Olden Days," solo; price, 10 cents. Grade 11, "The Olden Days," solo; price, 10 cents. Grade 12, "The Olden Days," solo; price, 10 cents.

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